THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.

01-977-3252

CAMERA SCRIPT

CALLAN

"A VILLAGE CALLED G"

Created and written by

JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
STAN WOODWARD

Producer
REGINALD COLLIN

Directed by
MIKE VARDY

STUDIO ONE, TEDDINGTON.

CAMERA REHEARSAL:	10.00.	18 March 1970.
DRESS REHEARSAL:	10.15.	19 March 1970.
VTR: (Parts 1 and 2)	15.00.	19 March 1970.
(Part 3)	17.00.	19 March 1970.

PROD. NO: 32087 VTR/THS/2633

RUNNING TIME: 51'00 with TWO COMMERCIAL BREAKS.

CAST LIST:

CALLAN	EDWARD WOODWARD
HUNTER	WILLIAM SQUIRE
CROSS	PATRICK MOWER
LONELY	RUSSELL HUNTER
LIZ, HUNTER'S SECRETARY	LISA LANGDON
SABOVSKI	JOSEPH FURST
THE GROPER	GRAHAM CROWDEN
BERMAN	MARNE MAITLAND
JUDD	HARRY TOWB
ARNOLD	GEORGE INNES
REPLACEMENT SECRETARY	BILLIE HAMMERBERG
DESK CLERK	LEWIS WILSON
ARCHIVIST	MICHAEL HALL

WALK-ONS AND EXTRAS FROM THE ALANDER AGENCY (839-6745)

FILMING:

HOTEL GUESTS (Extras) — Tony Lane, Garth Watkins, George Ballantine, Bill Barnsley, Sheila Power, Annet Peters, Audrey Kirby, Doris Kitts.

POLICEMEN: (Walk Ons) — James Haswell, David Grineaux.

WALK-ONS FOR 2 STUDIO DAYS:

INTELLIGENCE MEN: — Les Shannon, Les Conrad, Keith Goodman.

EXTRAS FOR VTR DAY ONLY

PEOPLE IN PUB : Geoffrey Brighty, Clive Rodgers, Heidi Lane.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	Tony Parker
Stage Manager	Mary Lewis
A.F.M.	Stuart Orme
Make-Up Supervisor	Jeanette Ablett
Costume Supervisor	Margaret Quigley
Technical Supervisor	John Eveleigh
Lighting	Ken Brown
Cameras	Roy Easton
Sound	Bruce Englefield
Racks	Bill Marley
Vision Mixer	Peter Phillips
Grams	Brian Hibbert
Call-boy	Peter Errington
P.A. Timer	Edna Ewing

STUDIO SCHEDULE:

Wednesday, 18 March 1970.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.00. - 14.00.
Camera Rehearsal	14.15. - 19.30.

Thursday, 19 March 1970.

Line Up and Make Up	09.15. - 10.15.
Dress Rehearsal	10.15. - 13.00.
LUNCH BREAK	13.00. - 14.00.
Line Up & Make Up	14.00. - 15.00.
Camera Rehearsal and VTR (Parts 1 & 2)	15.00. - 16.30.
TEA and Line Up	16.30. - 17.00.
Camera Rehearsal and VTR (Part 3)	17.00. - 19.15.
Technical Claerk	19.15. - 19.30.

SCENE BREAKDOWN

CALLAN " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
SYMBOL & SERIES OPENING FILM				S.O.F.		1
1 and 2. INT. LIZ's OFFICE	DAY	HUNTER CROSS	2A 1A	BM. B1 SFX.	- 2	1 - 2
3. INT. LIZ'S FLAT (Living Rm, Kitchen, Bedroom)	DAY (Semi-dark)	-	5A 4A 3A	BM. C1	3 - 5	2
4. INT. LIZ's OFFICE	DAY	CROSS HUNTER	2A 1A	BM. B1 SFX.	6 - 8	2 - 3
TAPE STOP						
5. INT. CALLAN'S FLAT	DAY	CALLAN TEMP. SECRETARY HUNTER (oov) (oov)	5B 1B	BM. A1 SFX. BM. B1	9 - 10	4
TAPE STOP						
6. INT. H.Q. LIZ's OFFICE	DAY	TEMP.SECRETARY CALLAN	3B 4B	BM. A2	11 - 17	5 -
7. INT. HUNTER'S OFFICE	DAY	HUNTER CROSS CALLAN	2B 1C 1D 4C	BM. B2 BM. A3 SFX.	18 - 38	6 -
TAPE STOP						
FILM 8. EXT. CAR PARK	DAY	CALLAN CROSS		S.O.F.		10
9/10. INT. LIZ's FLAT	DAY	CALLAN	1E 3C 4A 5A 2E	BM. C1 F/POLES	39 - 43	10 -
TAPE STOP						
11. INT. LIZ's OFFICE	DAY	CALLAN TEMP. SEC. 2 AGENTS(W.ONS)	3B 2D	BM. C2	44 - 45	11 -
12. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	4D 4E 1F 1C 2B	BM. A3 BM. B2	46 - 66	12 -
TAPE RUN						

SC[illegible]E BREAKDOWN

CA[illegible]N " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
13. INT. LIZ's OFFICE	DAY	CALLAN TEMP. SEC.	4B 3B	BM. C2	67 - 69	16
TAPE STOP						
14. INT. SHOOTING RANGE	DAY	JUDD CALLAN	3D 2E 4F	BM. C3 F/POLE ELEC.BUZZ	70 - 74	17 - 18
TAPE STOP						
15. INT. PHONE BOOTH IN PUB & HUNTER'S OFFICE	DAY	CROSS TEMP. SEC. (oov) HUNTER EXTRAS (PUB)	4F 1G	SFX. BM. B2 BM. D1	75 - 79	19 - 20
TAPE STOP						
16. INT. HALL LIZ's FLATS	DAY	ARNOLD CALLAN	4G 1H	BM. B3 SFX.	80 - 87	20 - 22
TAPE STOP						
16A. BOILER ROOM	DAY	ARNOLD CALLAN	1J 5C 4H	SFX. SL.MIC. BM. B4	88 - 109	22 - 25

PART TWO

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
17. INT. CALLAN'S FLAT	DAY	CALLAN CROSS	4J 1K	BM. A1	110 - 126	26 - 2
TAPE STOP						
18. INT. SECTION FILING ROOM	DAY	CALLAN CROSS ARCHIVIST JUDD	4K 1L 1M 2F 3H	BM. D2 SFX. BM. C4 ELEC.BUZZ F/POLE.	127 - 139	29 - 3
TAPE STOP						
FILM 19. INT. SECTION OF LOBBY - HOTEL	DAY	LIZ HOTEL GUESTS		S.O.F.		34
20. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	Cam.1 MON.FEED 1G 1C 2B 4B(1's feed)	SL.MIC. SFX. BM. B2/A3	140 - 147	34 -
TAPE STOP						
21. INT. BERMAN'S OFFICE	DAY	CALLAN BERMAN CROSS	4M 1N 3G	BM. C5 BM. D3	148 - 166	36- 3
TAPE STOP						


SCENE BREAKDOWN

CALLAN " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
22. INT. PUB	DAY	CALLAN CROSS	4F	BM. D1 BM. B2 SFX.	167	39-41
TAPE STOP						
FILM 23. INT. HOTEL LOBBY	DAY	LIZ HOTEL GUESTS CROSS		S.O.F.		41
24. INT. CALLAN'S FLAT	DAY	CALLAN LONELY	1K 4J	BM. A1	168 - 176	41-43
TAPE STOP						
FILM 25. INT. HOTEL LOBBY	DAY	LIZ HOTEL GUESTS		S.O.F.		44
26. INT. CALLAN'S ROOM	DAY	CROSS CALLAN	1O 1K 2G 4J	BM. A5	177 - 180	44-45
TAPE STOP						
FILM 27. INT. HOTEL LOBBY	DAY	LIZ SABOVSKI DESK CLERK HOTEL GUESTS		S.O.F.		46
FILM 28. INT. HOTEL CORRIDOR	DAY	SABOVSKI LIZ 3 HOTEL GUESTS		S.O.F.		46
29. INT. SABOVSKI'S HOTEL ROOM (TAPE STOP IN SCENE)	DAY	SABOVSKI LIZ	2H 2JX 1P 5DX	F/POLE BM. B4 SFX.	181 - 190	46-48
TAPE STOP						
FILM 30. INT. HOTEL LOBBY	DAY	CALLAN CROSS DESK CLERK		S.O.F.		49
31. INT. SABOVSKI's ROOM	DAY	SABOVSKI LIZ	5DX	F/POLE PHONE	191	49
TAPE STOP						

SCENE BREAKDOWN

CALLAN " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
FILM 32. INT. HOTEL LOBBY	DAY	DESK CLERK CALLAN CROSS		S.O.F.		49-50
FILM 33. INT. HOTEL CORRIDOR	DAY	CALLAN CROSS HOTEL GUESTS		S.O.F.		49-50
34. INT. SABOVSKI'S ROOM	DAY	CALLAN CROSS	4P 5DX 2J	F/POLE BM. B4	192 - 194	50-51
PART THREE						
FILM 35. EXT. LIZ's BLOCK OF FLATS	NIGHT	CALLAN CROSS LONELY		S.O.F.		52-54
FILM 36. INT. CORRIDOR LIZ's FLATS	NIGHT	CROSS CALLAN LONELY		S.O.F.		"
36A. INT. LIZ's FLAT	NIGHT	LIZ CALLAN CROSS LONELY	3H 1PX 5D 4R	BM. C1 SFX. F/POLE BM. D4	195 - 208	55-58
TAPE STOP						
37. INT. SABOVSKI'S ROOM	NIGHT	SABOVSKI CROSS	2H 5E	F/POLE BM. B4	209 - 210	58
38. INT. CALLAN'S ROOM	NIGHT	THE GROPER LIZ CALLAN LONELY	4J 1K	BM. A5 BM. B5	211 - 218	59 -
TAPE STOP						
FILM 39. EXT. SABOVSKI'S HOTEL	NIGHT	CALLAN CROSS 2 POLICE 2 DRIVERS HOTEL GUESTS		S.O.F.		62



SCENE BREAKDOWN

CALLAN " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
40. INT. CALLAN'S ROOM	NIGHT	LIZ THE GROPER CALLAN CROSS	1 0 1K 4J 2G	BM. A5 BM. B5	219 - 238	62-66
TAPE STOP						
41. INT. SHOOTING RANGE	DAY	HUNTER CALLAN JUDD	2L 4R 3E	ELEC.BUZZ BM. C6 BM. D5	239 - 247	67-68
TAPE STOP						
42. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	1G 2B	SFX. SL.MIC BM. B2	248 - 253	68-69
43. INT. LIZ's OFFICE	DAY	LIZ TEMP. SEC. CROSS	3B 4B	BM. A2	254 - 257	69
44. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	1C 1G 2B 5F	SFX. BM. B2	258 - 269	69-71
WALL CAPTION			3	GRAMS		72

FADE UP

T/CINE
35 mm THAMES SYMBOL AND
SERIES OPENING FILM

S.O.F. "GIR
IN THE DARK

SUPER SCANNER
CAP: A VILLAGE CALLED G

FADE SUPER

SUPER SCANNER
CAP: CREATED AND WRITTEN BY
JAMES MITCHELL

FADE SUPER

F.M: PUB AND SHOOTING GALLERY WALL OUT

1. 2 A
L/A C.U. INTERCOM
AFTER FIRST BUZZ
P/BACK ALONG DESK
ON CUE PAN UP AND R.
TO DOOR
SEE HUNTER IN L/A.
M.S. LET HIM WALK FWD.

BOOM BJ

1. INT. LIZ's OFFICE DAY.

SFX: STANDA
TRAFFIC
(VERY LOW)

HUNTER: Liz ..... Liz!

2. 1 A (AS DOOR OPENS)
M.L/A M. 2/S. HUNTER R.
CROSS L.

CROSS: Something wrong, sir?

HUNTER: Yes .... I want Liz...
Have you seen her?

(3 on 5A)

(On 2 on 1A)

BOOM B1

SFX. CONT.

CROSS: No, sir.

HUNTER: It's now ten fifteen, Cross. She was due in at nine. Don't you find that strange?

CROSS: I'm afraid I've only just come on myself sir.

LET HUNTER OUT R,
AS CROSS COMES FWD.
PAN DOWN AND LEFT TO
PHONE.

HUNTER: Look .... Phone her flat.

160 - 1233.

3. 5 A (AS CROSS DIALS 3 NUMBERS)
W.S. LIVING ROOM

3. INT. LIZ'S FLAT - DAY. (SEMI-DARKNESS)

BOOM C1

4. 4 A (AFTER 1st RING)
W.S. KITCHEN

PHONE RINGS

5. 3 A (AFTER 2nd RING)
W.S. BEDROOM

6. 2 A
C.U. CROSS L. FRAME
HUNTER B.G.R.

BOOM B1

4. INT. LIZ's OFFICE DAY.

FX: TRAFFIC

PHONE RING (DIST

CROSS: No answer sir.

(7 on 2A)

(On 6 on 2A)

BOOM B1

SFX. CONT.

HUNTER: Right. Get me a secretary from theDuty Room.

LET CROSS OUT L.
AND HUNTER COMES
M.S. F.G.

7. 1 A
M. 2/S. HUNTER L. CROSS R.

HUNTER: And Cross./

HUNTER: We'll give her till eleven - then we're on Red Alert.

CROSS: But sir - she may just have had an accident or something.

HUNTER: Just? How callous you are.

CROSS: You know what I mean sir. There could be all sorts of reasons -

HUNTER: Liz has never been late here in her life - and she's never missed a day - An example to us all, James.

CROSS: Yes sir - but all the same -

HUNTER: I know. I know. You think I'm fussing. But I'd sooner be foolish than careless./ I'll give her till eleven. Then it's Red Alert.

8. 2 A
C.U. HUNTER

- - - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - - - - -

CAM. 1 to B. CALLAN'S FLAT
CAM. 5 to B. CALLAN'S FLAT

(9 on 5B)

(On TAPE STOP)

9. 5 B — BOOM A1

L/A. M.L.S. CALLAN

LET HIM RISE OUTOF SHOT AND PAN HIS BODY R. TO PHONE ON TABLE LET HIS HAND TAKE RECEIVER OUT OF TOP OF FRAME

5. INT. CALLAN'S FLAT DAY.

FX: CHILDREN PLAYING VERY DISTANT

PHONE RINGS

CALLAN: Yes?

BOOM B1(DIST

REP. SECRETARY:(v.o.) Charlie wants to speak to you./

10. 1 B

M.L/A. C.U. CALLAN

A 1

CALLAN: What was that again?

B 1 DIST.

SECRETARY:(v.o) Charlie wants to speak to you.

A 1

CALLAN: Never heard of him love.

AS HE PUTS PHONE DOWN EASE AND PAN HIM L. U.S. TO DRAWER. AS HE COMES D.S. TIGHTEN TO C.U.

PHONE RINGS

CALLAN: Yes?

B 1 DIST.

HUNTER (o.v.) This is Charlie, Callan.

A 1

CALLAN: Yes ..... I'm just wondering if I know you.

B 1 DIST.

HUNTER:(o.v.) All right. It's your rest day - but this is urgent. Report in at once.

A 1

CALLAN: Just a minute, - where's Liz?

AS HE PUTS PHONE DOWN PAN DOWN TO GUN IN SHOULDER HOLSTER.

FX: PHONE DIALLING T

- - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

(ON TAPE STOP)

CAM. 1 to C. HUNTER'S OFFICE
CAM. 2 to B. "
CAM. 3 to B. LIZ'S OFFICE
CAM. 4 to B. "

11. 3 B — ROOM A 2

L/A MLS. HUNTER'S DOOR SEE AGENT COME OUT OF DOOR. PAN HIM L. FIND SECRETARY L. AND LET AGENT X CALLAN AT DOOR

6. INT. H.Q. LIZ'S OFFICE DAY.

1 WALK-ON AGENT LEAVES HUNTER'S OFFICE

PAN CALLAN R. TO HUNTER'S DOOR

1 WALK-ON AGENT - SITTING R. FRAME.

SECRETARY: Just one moment.

Who are you? What do you want?

CALLAN: My name's Callan, love.
Hunter sent for me.

12. 4 B (AS HE MOVES ON)
M.S. SECRETARY
PAN UP AS SHE RISES

SECRETARY: Just a moment.
You'll have to identify yourself.

13. 3 B — I've never seen you before in my life./
M.S. CALLAN
HOLD AS HE COMES FWD.

CALLAN: It's mutual love. C.4./

14. 4 B
A/B

SECRETARY: It seems in order ...

15. 3 B — You're to go straight in./
A/B

CALLAN: Thank you, love. Where's

16. 4 B — Liz? /
A/B

(17 on 3B)

(Cn 16 on 4B) BOOM A2

SECRETARY: I've no idea.

17. 3 B And stop calling me love./
L/A. MCU CALLAN

(CAM. 4 to C. HUNTER'S OFF.FAST)

CALLAN: It won't be easy darling -

18. 2 B but I'll try./
L/A. W.S. HUNTER'S
SHOULDER R. CALLAN L.
CROSS C.

7. INT. HUNTER'S OFFICE DAY. BOOM B2

LET CALLAN WALK FWD.

FX: DIM TRA

(BM. A to Pos. 3 SLOWLY)

HUNTER: You were very cautious on the phone.

CALLAN: A strange voice on the phone tells me that Charlie wants me. I was

19. 1 C cautious./
MCU HUNTER (¾ profile)

HUNTER: Lis has disappeared

20. 2 B Callan./
L/A.MCU CALLAN.

CALLAN: What?

HUNTER: The police and the hospitals never heard of her..... You're on Red Alert.

21. 4 C CALLAN: All of us?/
MCU HUNTER

HUNTER: All of you. That girl is a walking memory bank. She's been in a red

22. 1 C file since the day she took the job./
L/A. 2/S. CALLAN L. CROSS R.

(23 on 2B)

(On 22 on 1C)

BOOM B2

SFX. CONT.

CALLAN: We've got a lot in common.

PAN CALLAN R. AND FIND HUNTER R. HOLD L/A 2/S.

HUNTER: Quite a bit - yes. Except she's prettier - and she knows even more than you do. I want her back./

23. 2 B
MCU CROSS

CROSS: Red file, sir?

CALLAN: Don't worry son. You'll get one yet.

CROSS: You mean there's a chance she's defected?/

24. 4 C
MCU HUNTER

HUNTER: About 50,000 to 1. There's a very strong chance she's been lifted./

25. 1 C
L/A. MCU CALLAN

I've put our people on the likely clients. K.G.B. East German, French.

CALLAN: C.I.A.?

HUNTER: Them too/..... I want you to search her flat.

26. 4 C
4/B

CALLAN: Right.

HUNTER: Cross can help you./

27. 2 B
MCU CROSS

CALLAN: I can do her flat on my own./ - unless you want him to watch me?/

28. 1 C
L/A. C.U. CALLAN

29. 4 C
C.U. HUNTER

(30 on 1C)

(On 29 on 4C)

BOOM B2

SFX. CONT.

HUNTER: That isn't necessary -

30. 1 C
A/B

not at this stage./

Did you have something in mind for Cross?

CALLAN: When was Liz last seen?

HUNTER: Last night - she signed out at six-thirty.

CALLAN: Who saw her?

HUNTER: I did.

CALLAN: I would save a bit of time if

31. 2 B
MCU CROSS

James followed her journey home .../

How did she usually go?

(CAM. 1 to D. SAME SET)

HUNTER: Bus and tube.

CALLAN: You could go back the same

32. 4 C
L/A. O/S. 3/S.
CROSS L. CALLAN C.
HUNTER R.
PAN UP AS CROSS & HUNTER RISE
LET CALLAN AND CROSS LEAVE FRAME L.
HOLD HUNTER

way. See if anything's up./

HUNTER: Yes. Do that, Cross.

The address is on the label.

33. 2 B (AS THEY LEAVE 4's FRAME)
M.L/A. 2/S. CALLAN R.
CROSS L.
HOLD AS THEY TURN

HUNTER: Oh - before you go -/

34. 4 C
MCU HUNTER

35. 1 D
MCU CALLAN

when did you last see Liz?/

(36 on 4C)

(On 35 on 1D)

BOOM B2/A3

SFX. CONT.

A 3

CALLAN: Yesterday morning. She typed up some notes for me.

B 2

ON CUE:
PAN L. TO MCU CROSS

HUNTER: And you, James?

A 3

CROSS: Not since Monday, sir. I've been on that Greek Embassy job for the last two days./

36. 4 C
C.U. HUNTER

B 2

HUNTER: I like Liz. It would be best if you could bring her back unhurt./

37. 2 B
L/A. M.2/S. CALLAN R.
CROSS L.

A 3

LET THEM GO OUT

38. 4 C /
A/B

- - - - - - - - - - - - - - - - STOP TAPE -

CAM. 1 to E. LIZ'S FLAT
CAM. 2 to E. "
CAM. 3 to C. "
CAM. 4 to A. "
CAM. 5 to A. "

(T/CINE)

T/CINE — S.O.F.
16 mm D.H. — (HIGH GAIN + ECHO

8.EXT. UNDERGROUND CAR PARK DAY.

CALLAN AND CROSS WALK TOWARDS THEIR CARS.

CROSS: He's saying we can kill her.

CALLAN: If we have to.

CROSS: Could you really do that?

CALLAN: How the hell should I know, it hasn't happened yet.

THEY GET INTO THEIR CARS AND DRIVE AWAY DOWN RAMP.

(End of T/cine)

39. 1 E — BOOM C1

M.S. DOOR AS IT OPENS
PAN L. AND SEE CALLAN
PAN HIM R. TO SWITCH
LET HIM GO U.S. AND R. TO BOOKCASE

F/POLES IN BATHROOM, KITCHE AND BEDROOM

9. INT. LIZ'S FLAT DAY

(N.B. KITCHEN & BATHROOM DOORS AJAR)

LIGHTING CUE 1. LIVING ROOM
LIGHTING CUE 2. BATHROOM

40. 3 C

L.S. CALLAN THRU DOOR
EASE AS HE COMES F.G.
PAN HIM L. TO BATHROOM
LET HIM LEAVE FRAME R.

(41 on 4A)

(On 40 on 3C)

BOOM C1 +
F/POLES

41. 4 A
M.S. CALLAN (THRU DOOR)

AS HE COMES IN CRAB R.
X SINK

42. 5 A
L/A L.S. CALLAN
PAN HIM R. X ROOM TO BED

43. 2 E
M.S. CALLAN

PAN DOWN AS HE PULLS OUT
DRAWERS

- - - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

CAM. 1 to F. HUNTER'S OFFICE
CAM. 2 to D. "
CAM. 3 to B. LIZ'S OFFICE
CAM. 4 to D. HUNTER'S OFFICE

44. 3 B
L/A M.S. SEC.L.AGENTS
R. DOOR C.

BOOM C2

11. INT. LIZ'S OFFICE DAY

(2 WALK ONS - AGENTS - STANDING
READING PAPER)

SEE CALLAN ENTER AND
PAN HIM R. TO DOOR
HOLD AS HE TURNS.

SECRETARY: Mr. Callan -
The armourer would like a word with you.

CALLAN: Thanks.

SECRETARY: He said it was urgent.

(45 on 2D)

(Oh 44 on 3B) BOOM C2

CALLAN: It's all urgent today, love.

SECRETARY: Don't call me -

CALLAN: .... Love. Yeah, I know./

45. 2 D
M.S. CALLAN R. SECRETARY L.

HOLD AS HE SHUTS DOOR AND TURNS

46. 4 D (AS CALLAN TURNS HEAD) BOOM A3
L/A. 2/S. HUNTER L.
CALLAN R.

12. INT. HUNTER'S OFFICE DAY.

(CAM.2 to HOLD POS. FAST - OFF SET)

HUNTER: Well?

CALLAN: Nothing. Not a damn thing.

PAN CALLAN R. CRABBING L. TO ARCH AS HE SETTLES TIGHTEN TO MCU
(IN POS. 4E)

HUNTER: You're sure? There's got to be something.

CALLAN: I'll tell you what there is. Clothes, perfume, make-up, furniture, Telly, radio, record-player, telephone. Some food - not much, coffee, tea, bottle of gin, half empty, three tonics. No letters, no memos, no diary. She's a sad one, Hunter.

(47 on 1F)

(On 46 on 4D) BOOM A3

HUNTER: Sad?

CALLAN: It can get pretty sad

47. 1 F when you're that lonely./
M.H/A. M.S. HUNTER
PAN UP AS HE RISES

HUNTER: That was really all?

CALLAN: Books. She had about a

48. 4 E million books. I'd need help on that/
M.C. O/S. 2/S. HUNTER L.
CALLAN R. if you're looking for a code-
LET HUNTER WALK AWAY L. or a microdot.
HOLD CALLAN R.
SEE HUNTER GO BEHIND DESK

(CAM. 2 to B. HUNTER'S OFF.) HUNTER: No. Not yet.
(CAM. 1 to C. SAME SET)

CALLAN: Cross back?

ADD BOOM E2

LET CALLAN X FRAME HUNTER: No..... There's something
HOLD HIM L. AS HE WALKS you want, Callan.
TO HUNTER

Something I won't like.

A 3

CALLAN: Something you won't

49. 2 B like./ I want to see her file.
L/A MCU CALLAN

B 2

(CAM. 4 to C. D.S. OF ARCH) HUNTER: You know I can't do that.

CALLAN: You're going to have

50. 1 C to./
MCU HUNTER

HUNTER: Indeed?

(51 on 2B)

(On 50 on 1C) BMS. A3/B2

CALLAN: Look - I went through her books.

51. 2 B
A/B

HUNTER: Yes?/

CALLAN: A lot of them were in Polish. German, and Russian, too. I've got to

52. 4 C
M.H/A MCU HUNTER

know why, Haven't I? How else can I start looking?/

53. 2 B
A/B PAN DOWN AND L.
AS HE SITS.

HUNTER: She's Polish, Callan./

CALLAN: What?

HUNTER: Or rather she was. She was

54. 4 C
C.O/S. 2/S. CALLAN L.
HUNTER R.

born in a village called Gradzisk./ The Germans wiped it out in 1944, when she was 3 years old.

CALLAN: All of it?

HUNTER: All of it. Every man, woman and

55. 2 B
MCU CALLAN

child - except Liz./ It was a resistance centre.

CALLAN: Why didn't they kill her?

HUNTER: Her father hid her behind a

56. 4 C
C.U. HUNTER

bookcase - just before the S.S. shot him./ And her mother. And her three brothers. She stayed hidden for two days. Some looters found her. Why they didn't kill her, I

57. 2 B
C.U. CALLAN

don't know./

(58 on 4C)

(On 57 on 2B) BMS. A3/B2

CALLAN: How much does she remember?

HUNTER: Enough, Callan, more

58. 4 C
A/B
than enough./

And she had papers. Birth certificate and so on. Stitched inside her

59. 2 B
A/B
clothes./

CALLAN: What happened to her?

HUNTER: She was like a million kids all over Europe - one refugee camp after

60. 4 C
A/B
another./ Nine years of it, then an English couple called March adopted her, had her educated. She worshipped them.

CALLAN: Go on.

PAN UP AS HE RISES

HUNTER: They were killed in a car crash

61. 2 B
M.S. CALLAN L.
HUNTER'S BODY R.
five years ago. Some hit and run drunk./

CALLAN: She's a sad one, all right.

62. 1 C
L/A. M.S. HUNTER
How did we get her?/

PAN HIM U.S. AND THEN R. TO WINDOW. HOLD AS HE TURNS

HUNTER: March was a cipher clerk at the Foreign Office. He'd done Polish Underground Liaison during the war. Naturally we kept an eye on him. When he died - Personnel had a look at Liz. She was just what we needed. Fluent Polish, German, Russian - and no relatives.

63. 2 B
M.H/A MCU CALLAN
Nobody she loved./ - and who could be used agai her. Against us.

(64 on 4c)

(63 on 2B)

BMS. A3/B2

CALLAN: Boy friend?

64. 4 C
L/A C.U. HUNTER

HUNTER: Nobody permanent./
The section's all she has, Callan. Her

65. 2 B
C.U. CALLAN

mother and father. Her home./

66. 4 C
A/B

CALLAN: God help her./

HUNTER: Somebody must - and soon.

- - - - - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - -

CAM. 4 to B. LIZ'S OFFICE

67. 4 B
M.S. SECRETARY

13. INT. LIZ'S OFFICE DAY. BOOM C2

68. 3 B
L/A M.S. DOOR
SEE CALLAN THRU PAN HIM
L. TO DOOR AND FIND
SECRETARY L. FRAME

SECRETARY: Mr. Callan - the armourer -

CALLAN: Yeah. Urgent. You told me.
If Cross rings in, tell him to meet me at

69. 4 B (AS HE GOES)
MCU SECRETARY

my place, in an hour./

- - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 2 to E. SHOOTING RANGE
CAM. 3 to D. "
CAM. 4 to F. "

LIGHTING CUE 3: FLASHING LIGHT.

70. 3 D
C.U. FLASHING LIGHT

BOOM C3
F/POLE
BUZZER

14. INT. SHOOTING RANGE DAY.

71. 2 E /
L/A M.S. JUDD

PAN HIM R. AND HOLD BACK R. FRAME AS HE PUSHES BUTTON. SEE DOOR OPEN LET JUDD OUT L. AND HOLD CALLAN AS HE WALKS IN

THEN PAN HIM L. INTO L/A 2/S. WITH JUDD L.

JUDD: Hi Mr. Callan.

CALLAN: Hallo, Mr. Judd.

CALLAN: You wanted to see me?

JUDD: Yeah - it's a - kind of a personal matter.

CALLAN: You said it was urgent.

JUDD: Yeah. You want to try your luck? Free ammunition.

CALLAN: Look old son, there's a big flap on -

JUDD: Yeah, I know - Liz.

CALLAN: So make up your mind. Do you want to tell me or not?

JUDD: She wanted me to teach her how to shoot./

72. 4 F
C.U. CALLAN PROFILE

PAN DOWN TO REVOLVERS

(CAM. 3 to E. SAME SET)

73. 3 E (AS HE AIMS) /
C.U. REVOLVER

74. 4 F (AFTER 3 SHOTS) /
L/A. M.2/S.JUDD L.CALLAN R.

(75 on 4F)

(On 74 on 4F)

BOOM C3
F/POLE

CALLAN: And of course you said no?

JUDD: I said yes. I taught her. She shaped up pretty good. Three bulls.

ON CUE:
TIGHTEN SLOWLY TO
V.C. PROFILE 2/S.

CALLAN: Look at it Judd.

JUDD: I've seen it before .... I've seen them all before.

CALLAN: This one does work, mate.

It goes off when I'm told to make it go off. And I don't miss, do I? That's why they pay me. How long's she been coming here?

JUDD: Ten days.

CALLAN: When?

JUDD: In her lunch break .... She had talent, Mr. Callan.

CALLAN: What kind of gun did she use?

JUDD: Little one. A thirty-two. Like I say - it was just a personal thing -

CALLAN: Not down here. Not down here. Nothing's personal down here ....

- - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

C A M. 1 to G. HUNTER'S OFFICE F.M: WALLS OF PUB & SHOOTING RANGE IN.

75. 4 F
MCU FRUIT MACHINE L.
EXTRA R.

P/BACK AND PAN R.
X EXTRAS AND FIND
CROSS AT PHONE BOOTH
AS HE TURNS TO CAM.
TIGHTEN TO MCU

15. INT. PHONE BOOTH/
HUNTER'S OFFICE DAY.

FX: PUB CHAT
AND NOISES. FALS
PERSPECTIVE ON BM
AT FIRST FOR DIAL

BM. B2(DIS
(HUNTER'S)

BM. D1(PHO
BOOTH

SECRETARY: Yes?

FX: STD PI

CROSS: Let me speak to Charlie please.

SECRETARY: Who's calling?

CROSS: Cross.

SECRETARY: Oh, Mr. Cross, Mr. Callan left a message for you. You've to join him at his flat at three.

CROSS: O.K.

SECRETARY: I'm putting you through.

HUNTER: Well?

CROSS: Nothing sir. Nobody remembers seeing her./

76. 1 G
L/A M.S. HUNTER

SFX. CUT

BM. B2(LO
DISTORT)

HUNTER: Very well - It was a long shot any way. Go and work with Callan. He may have something./

77. 4 F
C.U. CROSS

(78 on 1G)

(On 77 on 4F)

BM.B2(HUNT

SFX.IN BM.D1(PHON

BOOM

CROSS: Yes sir. I take it

78. 1 G Callan leads, sir?/

L/A C.U. HUNTER

SFX. OUT

HUNTER: There just isn't time to worry about your image, Cross. Of course Callan leads. Now go and get on with it.

SFX. IN

79. 4 F (AS HUNTER SLAMS DOWN PHONE) SFX: DIALLING TONE

A/B

EASE TO MCU AS HE PUTS PHONE DOWN

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 1 to H. HALL OF FLATS
CAM. 4 to G. " "

80. 4 G BOOM B3

M.S. CALLAN L.
BOARD R.

16. INT HALL. LIZ'S FLATS DAY.

SFX: POP MUSIC OO UP FX: AS ARNOLD OPENS DOOR & DOWN HE SHUTS IT.

81. 1 H /

M.L.A. M.S. DOOR

SEE ARNOLD COME OUT AND PAN HIM INTO 2/S. WITH CALLAN L.

ARNOLD: AD LIB CHAT.

CALLAN: Afternoon.

ARNOLD: Afternoon to you, friend.

CALLAN: I've got a message for you.

(82 on 4G)

(On 81 on 1H)

BM. B3

SFX: MUSIC

ARNOLD: That's nice.

82. 4 G (AS HE TAKES NOTE OUT)
M.2/S. CALLAN L. ARNOLD R.

ARNOLD: Very nice.

CALLAN: I'm glad you think so - because this lovely example of British craftsmanship could be yours - if you can answer a few simple questions.

ARNOLD: What are you after friend?

CALLAN: There's a bird lives here -/

83. 1 H
A/B HOLD AS ARNOLD MOVES ROUND

ARNOLD: Oh no friend. It's more than my job's worth.

CALLAN: I'm a detective.

ARNOLD: Offering fivers?/

84. 4 G
MCU CALLAN

CALLAN: A private detective. When I want information I have to pay for it./

85. 1 H
A/B

ARNOLD: Oh - Oh I see - And I thought you was after a bird./

86. 4 G
A/B

CALLAN: I can find my own thanks./

87. 1 H
A/B

ARNOLD: Wish I could. What's the trouble.

CALLAN: Divorce.

(Tape Stop next)

(On 87 on 1H)

BM. B3

SFX: MUSIC

ARNOLD: Grounds of adultery?

CALLAN: That's right.

ARNOLD: Smashing. Come this way and we'll talk in private.

PAN THEM L. U.S. TO DOOR

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 1 to J. BOILER ROOM
CAM. 4 to H. " (UNDER 5's CABLE)
CAM. 5 to C. "

88. 1 J
L/A M.S. WALL L.
PICTURES R.
SEE ARNOLD AND CALLAN
ENTER L.

16A. INT. BOILER ROOM DAY.

SFX: PUMP & BOI[illegible]
SLUNG MIC. [illegible]

ARNOLD: Welcome to the harem./

89. 5 C
L/S. CALLAN AND ARNOLD L.
BOILER R. AS THEY COME TO
F.G. HOLD 2/S. ARNOLD L.
LET ARNOLD WALK X F.G.
PAN HIM R. X FRONT OF
BOILER U.S. TO 2nd ARCH.

We can talk here peacable. Which bird you after, friend?

CALLAN: 9A, Miss Elizabeth March. Age about 28, height five feet four, blonde hair, blue eyes -

ARNOLD: You don't have to tell me friend. I can see her now .... I was hoping it would be her.
Little darling she is. Right little darling. Cor - you should see her in the summer./

90. 4 H
M.S. CALLAN BOILER F.G.

(91 on 1J)

(On 90 on 4H)

SLUNG MIC. BM. A4

SFX. CONT.

CALLAN: Control yourself friend. You'll burst something ..... What's your name?

91. 1 J
O/S. 2/S. CALLAN L. ARNOLD R.

ARNOLD: Gustin, / Arnold Gustin. You can call me Arnie - like everybody else.

92. 4 H
O/S. 2/S. ARNOLD R. CALLAN L.

LET ARNOLD X FRAME AND OUT L. SEE HIM REAPPEAR L. AND SEE HIM SIT. HOLD CALLAN R. FRAME

CALLAN: Right, Arnie. / Question one for ten shillings - does she have a boy-friend?

ARNOLD: Not what you'd call a regular - no - but there has been a few - off and on.

CALLAN: Recently?

ARNOLD: What would you mean by that?/

93. 1 J
L/A. M.S. CALLAN

CALLAN: Over the last ten days or a fortnight. Take your time, Arnie - this is for a quid./

94. 5 C
L/A. M.S. ARNOLD

ARNOLD: I wouldn't swear to it in court./

95. 1 J
A/B

CALLAN: You won't get the chance, mate./

96. 4 H
A/B

ARNOLD: - but there has been one - just about that time./

97. 1 J
A/B

PAN UP AS HE WALKS FWD.

CALLAN: You're doing beautifully, Arnie.

(98 on 5C)

(On 97 on 1J)

SLUNG MIC. BOOM B4

SFX. CONT.

CALLAN: Third and last question -

98. 5 C (REACTION) — what was his name?/
L/A MCU ARNOLD

99. 1 J /
L/A MCU CALLAN

Just say it, Arnie, and this handsome

100. 5 C — piece of paper is yours./
A/B

ARNOLD: How would I know his

101. 1 J — name?/
A/B

CALLAN: By listening.

102. 5 C (AS CALLAN CRACKLES FIVER)
C.U. ARNOLD

ARNOLD: Well, I did happen to be passing

103. 1 J — her door the night before last./
L/A C.U. CALLAN

CALLAN: Taking a bath, was she?/

104. 5 C
A/B

ARNOLD: You're a bit naughty yourself

105. 1 J — if you ask me./
A/B

CALLAN: You've no idea./

106. 4 H
H/A O/S 2/S. CALLAN R.
ARNOLD L. PAN UP AND L.
AS ARNOLD RISES AND SITS
ON TABLE

ARNOLD: And the phone rings and out she comes. I tell you friend, I -

CALLAN: Yeah - I can imagine.

(107 on 1J)

(On 106 on 4H) SLUNG MIC. BOOM B4

SFX. CONT.

ARNOLD: I bet you can. And she

107. 1 J says Mr. Cross?/ Yes, put him on.
L/A C.U. CALLAN

ARNOLD: Oh James, she says, where are you calling from? Then: -

108. 4 H your club?/ That's all right, then.
H/A C.U. ARNOLD
And she made a date with him for last night, standing there just like she was -

CALLAN: And his name was Cross?

ARNOLD: That's what she said, friend.

109. 5 C James Cross./
L/A M.S. CALLAN

PAN HIM L. AND LET ARNOLD RISE INTO L. FRAME

HOLD 2/S.

CALLAN: Thanks.

ARNOLD: 'Ere.

CALLAN: Sorry friend. I've been mixing with some pretty nasty people lately ..... It must be catching.

LET CALLAN GO AND PUSH TO ARNOLD AS HE TURNS TO CAM.

MIX GRAMS: GIRL IN THE DARK
SLIDE: CALLAN
END OF PART ONE

CAM. 1 to K. CALLAN'S FLAT
CAM. 2 to F. FILING ROOM
CAM. 3 to H. "
CAM. 4 to J. CALLAN'S FLAT
CAM. 5 to D. SABOVSKY'S ROOM.

FADE UP

SLIDE
CALLAN:
PART TWO

GRAMS: GIRL IN TH
DARK

BOOM A1

110. 4 J
M.S. GAS FIRE
PAN UP TO M.S. CROSS

17. INT. CALLAN'S FLAT DAY

(S.M: GAS FIRE ON)

CROSS: - and the tube was as big a blank as the bus. What else could it be? They carry thousands of people every day. Who's going to recognise one girl? /

111. 1 K
L/A 2/S. CALLAN L.
CROSS R.

Look - do you have to fiddle with that thing?

CALLAN: It helps me to think.

CROSS: So that's what you're doing? Thinking?

112. 4 J(AS HE TURNS HEAD)
C.U. CALLAN

CALLAN: That's right. /

I'm thinking you're a bloody

113. 1 K
A/B
PAN UP AS CROSS RISES
AND WALKS FWD.

liar./

CROSS: What did you say?

CALLAN: In fact I know you are.

(114 on 4J)

(On 113 on 1K) BOOM A1

CRCSS: The chances you take - you should have been dead ten years ago./

114. 4 J
M.H/A MCU CALLAN L.
CROSS'S BODY R.

CALLAN: I'm not taking chances, son. You've been careless.

CROSS: What are you talking about?

CALLAN: You - and Liz./

115. 1 K
L/A C.U. CROSS

In the first place I don't believe you looked for her today.

CROSS: I just told you./

116. 4 J
M.H/A. C.U. CALLAN

CALLAN: You and she had a date last night. You picked her up on the way home from work./

117. 1 K
A/B

That's why you didn't bothering checking the bus and tube - you knew she hadn't been on them.

CROSS: A date? With Liz? Are you crazy? You know that's against standing orders./

118. 4 J
M.H/A. MCU CALLAN L.
CROSS'S BODY R.
PAN UP AS CALLAN RISES INTO C. O/S. 2/S.

CALLAN: I'm surprised you know it too. I checked with the porter at her flats. He's randy and he's nasty - but he's nosey as well. He heard your name - so don't waste my time./

119. 1 K
C.U. CROSS

CROSS: What are you going to do about it report me to Hunter?

(120 on 4J)

(On 119 on 1K)

BOOM A1

		CALLAN: Look, James, there's a Red
120.	4 J C.U. CALLAN	Alert on./ You don't seem to know what that means. If we don't find Liz soon, Hunter will start internal checks - on everything you've done and everything I've done, and we'll finish up under the five hundred watt bulb trying to explain to the good squad why we didn't tell Hunter the
121.	1 K M. O/S.2/S. CALLAN L. CROSS R. HOLD AS CROSS WALKS TO F.G. AND TURNS	truth./ CROSS: All right. I'm sorry. She - we liked each other. We went out a few times - and we covered up because we didn't want Hunter to know. We like our jobs too much. CALLAN: And last night? CROSS: She came to my place. We had a
122.	4 J MCU CALLAN	few drinks./ CALLAN: How was she? Relaxed? Worried? CROSS: It's never easy to tell with Liz. CALLAN: Force yourself./
123.	1 K A/B. HOLD AS CROSS WALKS TO CALLAN	CROSS: My guess is she was worried out of her skull - but she didn't show it. CALLAN: Did you talk about work at all?

(124 on 4J)

(On 123 on 1K) BOOM A1

124. 4 J
A/B

CROSS: No. We had a rule -/

125. 1 K
M. O/S. 2/S. CALLAN L.
CROSS R.

CALLAN: What did she talk about?/

126. 4 J
C.U. CALLAN

CROSS: Nothing particular. Her childhood./

CALLAN: That's it. That has got to be it.

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

C A M . 1 to L. FILING ROOM
C A M . 4 to K. "

127. 4 K
M.S. FILING DRAWERS
AS CROSS LIFTS FILES PAN UP TO SEE CALLAN L. CROSS R.

BOOM D2
SFX: AIR COND.HUM

18. INT. SECTION FILING ROOM DAY.

CALLAN: We'll be a year at this rate. Start with the ones from fifteen to ten days ago.

CROSS: Why then?

CALLAN: Just do it sonny. Look for Poland. Anything from Poland.

(128 on 1L)

(On 127 on 4K)

BOOM D2
SFX: AIR COND. HUM

CROSS: There's a stopper here for a man called Kleist - wanted for War Crimes. It's from Polish Military Intelligence.

PAN L. AND R. WITH CALLAN INTO 2/S. WITH CROSS L.

SEE FILE CENTRE

CALLAN: Let's see.

Hunter's written something. Looks like: No action at this time. And underneath - that's Liz's writing. Looks like an S and a query?

PAN L. WITH CALLAN TO DOOR

CALLAN: It might just be enough.

128. 1 L
L/A W.S. ARCHIVIST L. CALLAN/CROSS R. PAN UP AS CALLAN & CROSS WALK FWD.
(CAM.4 to HOLD POS. FOR POS.L. SAME SET)

CALLAN: Thank you!

SFX: ELEC. BUZZ
BOOM C4

ARCHIVIST: How do you do?

CALLAN: How do you do?.... We'd like to know if Liz March took out any files recently.

ARCHIVIST: She brought written requests from Mr. Hunter every day.

CALLAN: This wouldn't be from him.

129. 2 F
M.S. ARCHIVIST

ARCHIVIST: I hardly think she'd take one on her own.... It would take me sometime to check.

CALLAN: No it wouldn't.

130. 1 L (AS ARCH. LOOKS AT CALLAN)
MCU CALLAN

(131 on 2F)

(On 130 on 1L) BOOM C4

131. 2 F
A/B

CALLAN: Liz is on Red Alert./

(CAM. 4 to L. Same set)

CALLAN: Start from ten to fifteen days ago. Work forward.

ARCHIVIST: Good heavens. So she did. Now why on earth should she want that one?

CROSS: Which?

132. 4 L
L/A. C.2/S. CROSS L.
CALLAN R.

ARCHIVIST: Sabovski -/

LET CROSS GO U.S.

CROSS: S - it was in Kleist's -

(CAM. 1 to M. SAME SET)

CALLAN: Get the Sabovski file.

PAN CALLAN L. AND
FWD. ARCHIVIST L.

Keep looking.

133. 1 M
M.S. CROSS COMING THRU
DOOR. PAN HIM L. TO
M. 2/S. WITH CALLAN L.

ARCHIVIST: It's the only one./

CROSS: Here we are.

CALLAN: Let's have it.

CROSS: Sabovski, naturalised citizen of Switzerland, a professional psychiatrist now attending conference in London - Here's a photostat of his immigration card. The Poles say his name is Gunther Kleist.

(134 on 2F)

(On 133 on 1M) BOOM C4

CALLAN: Gunther Kleist - ex-medical officer of the S.S. Death's Head Division, urgently wanted for questioning, in connection with mass murders in Poland.

CROSS: Then there's something in Liz's writing. It looks like -

CALLAN: Gradzisk.

How would Liz know he was at Gradzisk?

CROSS: This is a list of war-crimes. Here Gradzisk. Circumstantial evidence only - but this leads strongly to the conclusion that a unit of the S.S. Death's Head Division - Kleist or Sabovski's Unit, was responsible for the killing of 487 men, women and children. That's it.

CALLAN: What's this?/

134. 2 F
M. H/A M.S. ARCHIVIST

ARCHIVIST: Ah - I can help you there. This is a memo on suspected war criminals. Every file on them has one./

135. 1 M
L/A MCU CALLAN

CALLAN: Go on.

(136 on 2F)

(On 135 on 1M)

BOOM C4

ARCHIVIST: They are time consuming

136. 2 F
MCU ARCHIVIST

cases, and usually fruitless./ The Eastern bloc fusses of course and so does Israel, but we only move against ex-Nazis

137. 4 L
MCU CROSS

if they threaten our own security./

(CLEAR CAM.2 FAST)

CROSS: Delightful isn't it? 487 dead

138. 1 M
C.U. CALLAN

- and we take no action./

CALLAN: Maybe one of us did./

139. 3 H
MLS JUDD. PAN HIM L. TO DOOR AND SEE GROUP L.
LET JUDD X FRAME AND OUT L.
LET CALLAN WALK F.G. AND THEN PULL HIM BACK INTO 2/S. WITH JUDD L.

ARCHIVIST: Sign for those, would you please?

F/POLE

JUDD: Could I have a word, Mr. Callan?

SFX: ELECTRONIC BUZ

She took one.

CALLAN: She took what?

JUDD: Smith and Wesson, 32 with a 2 inch barrel. A woman's gun. Small enough to go into a handbag, but you'd have to get up awful close to do any good.

ON CUE:
PUSH TO C.U. CALLAN

CALLAN: Liz is thekind who does get up close. Don't you know that yet?

- - - - - - - - - - - - - - - - TAPE STOP - - - - - - - - - - - - - - - -

CAM. 1 to G. HUNTER'S OFFICE
CAM. 2 to B. "
CAM. 3 to G. BERMAN'S
CAM. 4 to B. HUNTER'S OFFICE

TECH. SUP: N.B. MONITOR FEED FROM CAM. 1

(Coming to T/cine)

T/CINE | S.O.F.
16 mm D.H. COLOUR

19. INT. HOTEL FOYER. DAY

LIZ SITS IN FOYER, WAITING AND WATCHING THE HOTEL ENTRANCE THRU A LARGE WALL MIRROR. INSIDE HER HANDBAG IS A 32 SMITH AND WESSON REVOLVER.

(End of T/cine)

140. 1 G | SLUNG MIC.
M.L.S. HUNTER | SFX: STANDARD TRAF

20. INT. HUNTER'S OFFICE DAY

PAN HIM R. X CALLAN AND CROSS

HOLD O/S SHOT OF HUNTER R. CROSS L.

THEN TIGHTEN SLOWLY TO MCU HUNTER

HUNTER: There was some kind of note from the Poles about Sabovski. It wasn't anything we could act on.

BM. B2 Take Over

CALLAN: Why not sir?

HUNTER: You've seen the memo surely? Sabovski is no threat to our security - whether he's Kleist or not. Andall we got from the Poles was accusation - no proof. Even if we had acted on it - we'd have looked a set of damn fools - which is probably what the Poles wanted anyway./

141. 2 B
M.L/A. O/S. 3/S. HUNTER R. CROSS L. CALLAN C.

(CAM. 1 to C. SAME SET)

CALLAN: Did you know that Sabovski was connected with Gradzisk, sir?

CROSS: Liz thought he was.

(On 141 on 2B)

BOOM B2

SFX. CONT.

HUNTER: This is no time for guesses, Cross. However inspired.

CALLAN: Look. I can show you -/

142. 1 C
MCU INTERCOM.

HUNTER: Is my car ready yet?

F/POLE

SECRETARY: It's standing by, sir./

143. 2 B
A/B
PAN R. WITH HUNTER AND THEN L. TO SEE CALLAN R. CROSS L. HUNTER C.

B 2

HUNTER: Very well. Sabovski isn't your concern, Callan. Find Liz.

A 3

HUNTER: And do it quick. Our masters are getting jumpy.

LET HUNTER GO OUT AND LET CALLAN OUT R.

B 2

CROSS: He didn't even want to see it.

CALLAN: He didn't have to want to see it. He's already seen it./

144. 1 C
M.L/A. 2/S. CROSS L. CALLAN R.

Look what he's written in here. No action at this time.

CROSS: Why?

CALLAN: Because he's been told to take no action. Sabovski got here on the tenth. Right?

(145 on 2B)

(On 144 on 1C) BMS. B2/A3

B 2

CALLAN (contd.) That's the day Liz

145. 2 B started shooting lessons./
MCU CROSS

HOLD AS HE RISES

CROSS: That's it then. It all fits.

CALLAN: But you heard what his nibs said? Lay off Sabovski, he said.

CROSS: But we can't./

146. 1 C
MCU CALLAN

PAN DOWN TO FILES

CALLAN: Oh yes we can. We're going

147. 4 B (CAM. 1's FEED) after Kleist./
M.S. MONITOR

PAN L. TO HUNTER
LET HIM GO OUT OF
DOOR

- - - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

C A M. 1 to N. BERMAN'S OFFICE
C A M. 4 to M. BERMAN'S OFFICE

148. 4 M BMS. C5/D3
L/A C.U. BERMAN

21. INT. BERMAN'S OFFICE DAY.

C 5

BERMAN: Come in, please./

149. 1 N
L/A W.S. BERMAN L.
CROSS/CALLAN R.

D 3

PAN R. WITH CROSS/CALLAN AND HOLD AS THEY COME FWD.

CALLAN: This is a colleague of mine, James Cross.

C 5

BERMAN: Delighted.

(On 149 on 1N)

BMS.C5/D3

D 3

CALLAN: Maurice and I have a game we play. He pretends I'm not in the section, and I pretend he's not in the Shin Beth./

150. 4 M
MCU BERMAN

C 5

BERMAN: Shin Beth? David what do you talk about?/

151. 3 G
C.2/S. CALLAN R. CROSS L.

CALLAN: The Israeli Secret Service./

152. 4 M
A/B

BERMAN: What a thing to say to a respectable jeweller./

153. 1 N
L/A. 2/S. CALLAN R. CROSS L.
P/BACK AND PED DOWN AS CALLAN X's CROSS AND SITS

CALLAN: Let's talk about your hobby. Maurice takes an interest in war criminals - the ones who were never caught.

BERMAN: Just as a hobby, you understand. An interest.

CROSS: Of course./

154. 4 M
MCU BERMAN

BERMAN: You have heard something?/

156. 3 G
MCU CALLAN (¾ profile)

CALLAN: Gunther Kleist./

156. 4 M
A/B

BERMAN: Waffen S.S. Medical Officer, stationed in Poland. Disappeared 1945./

157. 1 N
L/A. MCU CROSS

CROSS: Disappeared? How?/

158. 4 M
A/B PUSH SLOWLY TO C.U.

(159 on 1N)

(On 158 on 4M) BMS.C5/D3

BERMAN: There was a technique - for those who had the nerve to use it. You took a prisoner from the death camp with the same approximate size and weight as yourself, helped him to escape - then killed him. You

159. 1 N
L/A O/S 3/S. BERMAN L.
CALLAN C. CROSS R.

then became the prisoner./ But - of course, you also had to have yourself tattooed.

PED UP AS BERMAN RISES
AND PUSH WITH HIM TO
O/S 2/S. WITH CROSS R.

160. 4 M
H/A C.U. TATTOO

Like this - Mr. Cross./

Of course, mine is an

161. 3 G
L/A THRU F.G. CASE
BERMAN'S BODY L.
CALLAN C. CROSS' BODY R.

original./

D 3

CALLAN: Do you have a description of Kleist?

ON CUE:
PED UP TO MCU BERMAN L.
CALLAN C. CROSS R.

C 5

CRAB L. AS CALLAN COMES
F.G.
HOLD 2/S. CALLAN R.

BERMAN: Height 5 foot 11, weight 11½ stone, eyes brown, hair black, no visible scars. He will now be fifty years old. Have you got him?

CALLAN: Maybe. The Poles think so.

BERMAN: Ah..... The Poles are scarcely reliable about the murder of Jews -

162. 4 M
C.2/S. BERMAN L. CALLAN R.

CALLAN: That's the problem./

BERMAN: - but if for once they are right - we want him, David.

CALLAN: We? The glass cage in Tel Aviv?

(163 on 3G)

(On 162 on 4M) EMS. C5/D5

C 5

BERMAN: No, no. I do not work for Israel. 'We' are the middle-aged Jews with long memories - and a hobby./

163. 3 G
M.2/S. A/B

SEE PHOTOGRAPH

Could be./ If it is you owe us this man.

164. 4 M
C.U. BERMAN

CALLAN: If it is./

165. 3 G
C.U. CALLAN

I'll do what I can./

166. 4 M
A/B

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 4 to F. PUB.

167. 4 F
C.U. PHOTO A/B P/BACK
AND PAN UP TO M.2/S.
CALLAN R. CROSS L.

BOOM D1

22. INT. PUB. DAY

CALLAN: Height 5 foot 11, eyes brown, hair black, streaked with grey. Weight approximately $11\frac{1}{2}$ stone.

CROSS: He's older now. Put weight on.

CALLAN: No mention of a death camp number.

(T/cine next)

(On 167 on 4F) BOOM D1

PAN UP AND R. WITH CALLAN TO PHONE TIGHTEN TO MCU AS HE TURNS	CROSS: It's not a thing he'd show.	
		SFX: STD. PIPS.
		BM. B2 DIST
	CALLAN: Dr. Sabovski, please.	D 1
		B 2 DISTORT
	(MURMURS)	D 1
AS HE PUTS PHONE DOWN PAN HIM L. ANDDOWN INTO 2/S. WITH CROSS L.	CALLAN: I see. Thank you.... No. No message.	

He's not at his hotel. There's been a delay.... He isn't due back for an hour.

CROSS: What now?

CALLAN: You go to the hotel. See if Liz's there - If she is - get her out quietly. That's all.

CROSS: Sabovski?

CALLAN: Nothing.
You heard me. Nothing.

CROSS: If Liz isn't there?

CALLAN: Go and see Dr. Snell, our tame psychiatrist. He may be able to fill us in a bit more about Sabovski.

CROSS: All right. I'm going to look for Liz. I'll see Dr. Snell. What'll you do?

(T/cine next)

(On 167 on 4F)

BOOM D1

CALLAN: I'm going to have a chat with our smelly friend.

PAN UP AND R. WITH CALLAN TO PHONE AND TIGETEN AS HE TURNS.

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

DAM. 1 to K. CALLAN'S FLAT
CAM. 4 to J. "

T/CINE
16 mm D.H.COLOUR

S.O.F.

23. INT. HOTEL LOBBY. DAY

LIZ SITTING IN FOYER, WATCHING ENTRANCE THRU MIRROR. SHE SEES CROSS ARRIVE, SO GETS UP AND DISAPPEARS INTO THE 'LADIES'. CROSS LOOKS AROUND, HESITATES, THEN LEAVES.

(End of T/cine)

168. 1 K

BOOM A1

2/S. X TABLE LONELY R. CALLAN L.

24. INT. CALLAN'S FLAT. DAY

PAN UP AS LONELY RISES AND COMES TO TABLE

HOLD 2/S.

CALLAN: How d'you like your tea?

LONELY: Interfered with.

168A. 4 J (AS LONELY SPOONS SUGAR)

MCU CALLAN L. LONELY'S HAND R.

(168B on 1K)

(On 168A on 4J) BOOM A1

168B. 1 K
A/B. LET LONELY GO BACK TO F/G.
HOLD L/A 2/S.

CALLAN: Got enough?/

LONELY: Yeah!

CALLAN: Busy?

LONELY: Nothing special.

CALLAN: Reported to the police today?

LONELY: Went in this morning .....

169. 4 J
M.S. CALLAN

sarcy lot./

CALLAN: Care for a little honest labour?

LONELY: How much, Mr. Callan?

CALLAN: Five quid's worth./

170. 1 K
L/A MCU LONELY

LONELY: You're on. That's real good tea, Mr. Callan. You did say - honest,

171. 4 J
MCU CALLAN

Mr. Callan?/

CALLAN: Lonely old son - would I lie to

172. 1 K (REACTION)
A/B

you?/

173. 4 J
A/B /

CALLAN: That's my boy. I want you to

174. 1 K
A/B

watch a place./

LONELY: What in this weather? It's freezin out there, Mr. Callan.

(175 on 4J)

(On 174 on 1K) BOOM A1

CALLAN: Honest work's never easy, Lonely.

LONELY: You're telling me. Yet there's all these geezers doing it. I can't understand it, Mr. Callan.

CALLAN: It takes all sorts, old son.

LONELY: Blimey, it must do. /

175. 4 J
MCU CALLAN

CALLAN: Like the porter for instance. You watch out for the porter. He's almost as nosey as you are .... Now here's what you do... but first of all come away from that fire - you're steaming. /

176. 1 K
MCU LONELY
PAN DOWN TO HIS LEGS AS HE TURNS

- - - - - - - - - - - - - - - - - STOP TAPE -

CAM. 1 to O. CALLAN'S FLAT
CAM. 2 to G. "

Coming to T/cine)

T/CINE

16 mm D.H. COLOUR

S.O.F.

25. INT. HOTEL LOBBY DAY.

LIZ WATCHING MAIN ENTRANCE
THROUGH MIRROR.

(End of T/cine)

BOOM A5

177. 1 O

M.S. DOOR L.
CALLAN R.

26. INT. CALLAN'S FLAT DAY.

EASE AS HE OPENS IT
AND SEE CROSS L.

LET LONELY X FRAME AND
GO OUT. LET CROSS
OUT R.

HOLD CALLAN

CALLAN: No Liz?

178. 2 G

CROSS R. CALLAN L.

LET CALLAN WALK TO M.2/S.

CROSS: No Liz.

PAN CALLAN R. ACROSS
CROSS TO SOFA.

CALLAN: Sabovski?

HOLD MCU AS HE COMES F.G.

(CAM. 1 to K. SAME SET)

CROSS: He's a Pole. Educated in
Lausanne. Tood his M.D. in '53.

CALLAN: What else did Snell say?

CROSS: He makes a lot of money.
Spends it on research.

CALLAN: What research?

(179 on 4J)

(On 178 on 2G)

BOOM A5

CROSS: Manic-depressives. I think Snell admires him for it. Doesn't sound like an ex-S.S. man, does it?

CALLAN: The S.S. was twenty-five years ago. Almost your whole life. People change, mate.

Kleist was born in Danzig.

CROSS: So?

CALLAN: So he'd speak Polish as well as Germ German. You're sure you didn't see Liz?/

179. 4 J
MCU CROSS

CROSS: Look I told you -

CALLAN: Yeah.

CROSS: She hasn't been trained to spot people./

180. 1 K
M.2/S. CROSS L. CALLAN R.
PAN CALLAN L. TO DOOR
LET CROSS THRU FRAME AND PAN L. WITH HIM
HOLD AS HE TURNS
LET THEM GO AND SHUT DOOR

CALLAN: She wants him dead, Cross. That does wonders for your eyesight. Come on. Let's go over there. Sabovski might be back now. And James, watch yourself, will you?

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 1 to P. SABOVSKI'S ROOM
CAM. 2 to H "
CAM. 4 to P. "

(Coming to T/cine)

T/CINE
16 mm D.H.

S.O.F.

27. INT. HOTEL LOBBY. DAY

LIZ SITTING WATCHING HOTEL DOOR THRU MIRROR ON WALL. SHE SEES SABOVSKI ENTER.

CLERK: Good afternoon, Doctor Sabovski.

SABOVSKI: Good afternoon. Thank you.

HE MOVES AWAY FROM DESK AND GOES TO LIFT, FOLLOWED BY LIZ.

28. INT. HOTEL CORRIDOR DAY.

LIFT DOOR OPENS, SABOVSKI COMES OUT, WALKS DOWN CORRIDOR, LIZ FOLLOWS. HE INSERTS KEY IN LOCK, LIZ PUTS GUN IN HIS BACK.

LIZ: This is a gun, Kleist.

Go inside. Slowly.

(End of T/Cine)

181. 2 H
M.S. BOTTOM HALF OF DOOR
SEE LEGS GO THRU
AND LIZ KICK DOOR TO

F/POLE AU
BOOM B4

29. INT. SABOVSKI'S HOTEL ROOM DAY

SFX: VERY DISTANT TRA

(182 on 1P)

(On 181 on 2H)

BOOM B4

SFX. CONT.

182. 1 P (AS DOOR SHUTS)
L/A 2/S. SABOVSKI L.
LIZ R.

AS THEY COME TOGETHER
TIGHTEN SLOWLY TO C.2/S.

(CAM.2 to JX SAME SET)

SABOVSKI: My dear young lady - I wish you would explain your strange behaviour.

LIZ: Don't turn round. They didn't all die, Kleist. You missed one. A child. I was three years old.

SABOVSKI: I am sorry, I don't know what you are talking about.

LIZ: I'm talking about Gradzisk. Are you saying you have forgotten it, Kleist?

SABOVSKI: My name is Sabovski. I am Polish. Please put away that gun.

LIZ: Gradzisk. Think Kleist.

SABOVSKI: There could be an accident.

LIZ: No accident, I promise you. Look at it, Kleist.

HOLD SHOT AS HE
TURNS

(183 on 2JX)

(ON 182 on 1P) BOOM B4

SFX. CONT.

183. 2 JX(AS LIZ ABOUT TO SHOOT) PHONE RINGS
L/A.C2/S. LIZ L. SABOVSKI R.
HOLD AS THEY FIGHT AND
GO U.S.

184. 1 P (AS HE SITS)
L/A.2/S. LIZ R.
SABOVSKI L.

SABOVSKI: Warum bist du nicht mit den

185. 2 JX anderen gestorben./
PHONE F.G. BOTTOM FRAME
SABOVSKI/LIZ TOP FRAME
PAN UP AS HE RISES AND
HOLD F.G.L. AS HE
COMES FWD.

Yes? Oh, Sir Walter, how kind of you. Of course I'm free, 7.30? Well I may be a little late, but nothing will stop me.

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CLEAR CAM. 1
CAM. 5Xto D. SABOVSKI'S ROOM

186. 5 D X
M.S. HANDBAG
LET SABOVSKI KNEEL INTO
SHOT L.

187. 2 J X
H/A C.U. DRIVING LICENCE

188. 5 D X
A/B. LET SABOVSKI RISE
AND WALK TO BUREAU

189. 2 J X
C.U. HYPODERMIC

SABOVSKI: I'm sorry. Extremely

190. 5 D X sorry./
M.L.S. SABOVSKI

PAN HIM INTO 2/S. WITH
LIZ.

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

(Coming to T/cine)

T/CINE S.O.F.
16 mm D.H.
COLOUR

32. INT. HOTEL LOBBY DAY.

CALLAN: Doctor Sabovski, please.

CLERK: Yes. He's in. Who shall I say, please?

CALLAN: Doctor Snube and Doctor Rind.

191. 5 DX(HE PICKS UP PHONE) CLERK: One moment, sir. F/POLE
W.2/S. LIZ/SABOVSKI
PAN THEM L. TO DOOR

31. INT. SABOVSKI'S ROOM DAY. PHONE RINGS

TAPE STOP

T/CINE
16 mm D.H. COLOUR

32. INT. HOTEL LOBBY DAY S.O.F.

CLERK: I'm afraid he's gone out, sir. He must have taken his key with him.

CROSS: Thank you.

CALLAN: Get it?

CROSS: 5 - 1 - 3.

(CONT. T/cine)

T/CINE CONTINUING S.O.F.

33. INT. HOTEL CORRIDOR DAY.

CALLAN AND CROSS ENTER CORRIDOR AND WALK TO SABOVSKI'S DOOR.

CALLAN: Keep your eyes open.

CALLAN TRIES WIRE IN DOOR.
CROSS LOOKS AROUND

CROSS: Tut, tut, tut, that's illegal.

(End of T/cine)

192. 4 P F/POLE
M.S. DOOR KNOB
LET DOOR OPEN AND
BODIES X FRAME L/R
SEE DOOR SHUT

34. INT. SABOVSKI'S ROOM DAY.

193. 2 J
M.S. CROSS PAN L. TO
SHOWER AND THEN TO CABINET
LET HIM OUT R.

194. 5 DX
MLS CROSS. PAN HIM R. U.S.

(On 194 on 5D) F/P.

BOOM B4

CROSS: Nothing.

Nice place, but Liz isn't he in it.

ON CUE:

PAN TO MCU CALLAN

CALLAN: Some bird was.

MIX

SLIDE: CALLAN
END OF PART TWO

GRAMS: GIRL IN THE DARK

CAM. 1 to P. LIZ'S FLAT
CAM. 2 to H. SABOVSKI'S ROOM
CAM. 3 to H. LIZ'S FLAT
CAM. 4 to R. LIZ'S FLAT - KITCHEN
CAM. 5 to D. LIZ'S FLAT - KITCHEN

FADE UP

SLIDE
CALLAN
PART THREE

GRAMS: GIRL IN T
DARK

(F.M. NOTE: ARMCHAIR & SINK STRUCK IN LIZ'S FLAT)

T/CINE
16 mm D.H.

S.O.F.

35. EXT. LIZ'S BLOCK OF FLATS. EVENING.

LONELY IS WATCHING FROM THE SHADOWS, AS CROSS'S CAR DRAWS UP - HE AND CALLAN GET OUT.

CALLAN: How's the honest work going, then?

LONELY: I reckon it's about over Mr. Callan. Your bird just come back. About ten minutes ago.

CROSS: You sure?

LONELY: I seen her, didn't I?

CALLAN: He means are you sure it's the right bird?

LONELY: Yeah. Yeah, I'm sure.

CALLAN: Come on, come on. There's something bothering you old son. I can smell it from here.

LONELY: Well, you won't get mad at me, Mr. Callan?

CALLAN: I promise I will if you don't

ON T/CINE

LONELY: She come back with another geezer. Mr. Callan - she was - drunk.

CROSS: Liz? Drunk?

LONELY: She was paralytic. It was just after that nosey porter went - he's down the boozer now - he can't half shift it -

CALLAN: I'm not interested in him. Tell me about my bird.

LONELY: She come up in a car with this geezer. Falling about she was. He had to carry her inside. Lot of good it done him. He le: about five minutes later.

CALLAN: Did he? That the geezer?

SHOWS HIM PHOTOGRAPH OF SABOVSKI

LONELY: Yeah. Yeah, that's him.

CALLAN: Come on. You too, mate.

LONELY: Mr. Callan - I'm on remand, remember?

CALLAN: You'll be on a stretcher mate if you don't belt up. Come on.

THEY GO INSIDE FLATS.

T/C. CONTD.

ON T/CINE   S.O.F.

36. INT. CORRIDOR LIZ'S FLATS. EVENING.

CROSS, CALLAN AND LONELY COME UP STAIRS.

CALLAN: Stay here. Keep your eyes open.

LONELY: You're not going to break in, are you?

CALLAN: I am, but you're not. Get out of sight.

CROSS RUNS DOWN CORRIDOR FOLLOWED BY CALLAN

CROSS: Gas! Stand back, I'll do it.

CALLAN: Use your bloody loaf, mate.

CALLAN TRIES SKELETON KEYS IN THE DOOR

CROSS: Can't you ever hurry?

CALLAN: I am hurrying, mate, I am hurrying.

CALLAN TURNS KEY IN LOCK

(End of T/cine)

(195 on 3H next)

195. 3 H — BOOM C1

M.S. DOOR

PAN L. AS IT OPENS AND SEE CALLAN PROFILE

36A. INT. LIZ'S FLAT. NIGHT

SFX: GAS HISS

F/P. ON WINDOW FX

196. 1 P.X

L/A. MCU LIZ BOTTOM FRAME FIRE TOP FRAME

LIGHTING CUE 4:

EASE AS CALLAN X's F.G.L. HOLD 2/S. AS LIZ IS DRAGGED ROUND SOFA TO KITCHEN

CROSS: Windows.

197. 5 D — BOOM D4

Bring her in here./

L/A. MLS LIZ/CALLAN

(INT. KITCHEN)

PAN DOWN AS CALLAN PLACES HER ON FLOOR

HOLD CALLAN L. AND CROSS R. AS THEY KNEEL

CROSS: How is she?

CALLAN: We were in time.

CROSS: I'm going to get that bastard.

CALLAN: Get Lonely first. Go on - get him.

CROSS: What earthly use is he?

CALLAN: She needs a doctor, doesn't she? She's just been gassed.

And drugged as well by the look of it. What you going to do? Take her to St. George's Hospital and tell them the whole story? Go on, get him.

LET CROSS GO AWAY U.S.

(198 on 3H)

(On 197 on 5D) BOOM D4/C1

198. 3 H
MLS. CROSS C 1
PAN HIM R. TO DOOR

199. 5 D D 4
M.S. LIZ
HOLD AS CALLAN TURNS HER OVER

200. 1 F X C 1
M. 2/S. LONELY/CROSS
PAN THEM L.

(CAM. 5 to A. SAME SET)

D 4

201. 5 A
M.S. CALLAN L. LIZ R.
SEE LONELY KNEEL INTO SHOT

CROSS: He didn't want to come.

LONELY: Gawd, Mr. Callan. You haven't croaked her, have you?

CALLAN: She needs a doctor, Lonely, a nice, quiet, discreet doctor. You got any ideas?/

202. 4 R
C.U. LONELY

LONELY: There's the Groper. Only he don't have his letters any more./

203. 5 A
A/B

CALLAN: He means he was struck off. The Groper was in the same holiday camp with Lonely and me.

(204 on 4R)

(On 203 on 5A) BMS. D4/C1

D 4

	LET CROSS AND LONELY CHANGE PLACES AND LET LIZ BE LIFTED OUT OF SHOT	LONELY: You didn't half have to watch him an' all. He used to be good - but he only does abortions now.
204.	4 R(AS SHE LEAVES 5'sFRAME) M.W.S. 3/S. CALLAN L. CROSS R. LONELY C.	CALLAN: He'll do. Get him./
	PUSH TO M.2/S. CALLAN/ LONELY	CALLAN: Here, Lonely.
		Take her to my place. In my friend's car.
		LONELY: Mr. Callan, I can't.
		CALLAN: Lonely -
	PAN THEM TO DOOR	LONELY: If a rozzer sees me in that waggon - he'll say I nicked it. Bound to.
		CALLAN: All right. Take her down to the car and wait for us. Open all the
205.	1 P X M.S. LONELY	windows./ BOOM C1
	PAN HIM R. TO DOOR	
	FIND CALLAN R. AND LET LONELY OUT	LONELY: I reckon that Nureyev earns his money.
206.	3 H (AS HE GOES OUT) M.S. CROSS .	
		CROSS: Now what?/
207.	1 P X MCU CALLAN	

(208 on 3H)

(On 207 on 1P) BOOM C1

CALLAN: I'll send Lonely for the Groper and take Liz to my place. You

208. 3 H watch Sabovski at the hotel./
A/B
I'll join you there as soon as I can.
PAN HIM R. INTO 2/S.
WITH CALLAN R.
LET THEM GO OUT AND SHUT DOOR

CROSS: Right.

CALLAN: Cross!

CALLAN: I said watch and I meant watch. Surveillance - and that's all.

- -

STOP TAPE

CAM. 1 to K. CALLAN'S FLAT
CAM. 5 to E. SABOVSKI'S ROOM

(F.M.: STRIKE TABLE)

209. 2 H F/POLE
MLS. SABOVSKI

37. INT. SABOVSKI'S ROOM NIGHT.

LET HIM COME F.G. TO DOOR

KNOCK AT DOOR

PAN R. TO GUN AS HE MOVES FOR IT AND THEN L. TO DOOR

SABOVSKI: Yes?

PAN R. AS DOOR PUSHES HIM BACK. LET CROSS COME IN L.

CROSS: Room service, sir.

PAN DOWN AS SABOVSKI FALLS.

SABOVSKI: Yes?

CROSS: Telegram for you, sir, From Switzerland.

SABOVSKI: One moment.

210. 5 E (AS CROSS KNOCKS HIM DOWN) BOOM B4
C.U. CROSS

CROSS: This will only take a minute, old chap.

- - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

(ON TAPE STOP)

CAM. 4 to J. CALLAN'S FLAT

211. 4 J — BOOM A5
M.W. 4/S. CALLAN L.
GROPER R. LIZ,
LONELY C.

38. INT. CALLAN'S ROOM NIGHT.

212. 1 K (AS NEEDLE GOES IN)
MCU LONELY
LET HIM TURN TO CAM.
EASE AND PAN HIM R. INTO
2/S. WITH CALLAN R.

LONELY: Mr. Callan -

CALLAN: Yeah?

LONELY: If it's all the same with you I'd just as soon scarper ... I mean it's not that I don't like your company, only there has been violence and -

CALLAN: Yeah. I know. You're on remand. All right, mate. Off you go./

213. 4 J
C.O/S. 2/S. LONELY L.
CALLAN R.

LONELY: There's the little matter of my fee, Mr. Callan.

CALLAN: Sorry old son, I was forgetting.

(214 on 1K)

(On 213 on 4J) BOOM A5

PAN LONELY R. X CALLAN SEE LIZ R. CALLAN L. LONELY C.

HOLD SHOT AS LONELY EXITS

LONELY: Ta. You know I'm beginning to think I don't mind heavy lifting after all.

CALLAN: Get out of here, you sex maniac.

214. 1 K (AS LONELY LEAVES)
M.S. GROPER

BM. B5 take over

PAN UP AND R. AS HE RISES TO CHAIR

PAN HIM R. INTO 2/S. WITH CALLAN

GROPER: You got her in good time, love. She isn't going to die. In fact the gas is the least of her worries.

CALLAN: Drugged, was she?

GROPER: Yes poor cow. Not an addict, is she?

CALLAN: No. Two gins is a big night out for this one.

GROPER: Someone gave her a tranquiliser then turned the gas on, I suppose. Of course, it isn't any of my business -

CALLAN: That's right.

LET CALLAN X FRAME AND OUT L.

GROPER: You always were a rude boy. Even in the Scrubs. I've given her something. She'll have a splitting headache, but that's all. She's been lucky.

(215 on 4J)

(On 214 on 1K) BOOM B5

CALLAN: Like you've no idea.
Do me a favour?

GROPER: Any time, dear./

215. 4 J
M.S. CALLAN

CALLAN: Stay with her till I get back.
I shouldn't be all that long. Help
yourself to a drink./

216. 1 K
MCU GROPER

GROPER: Take your time, dear. After
all you're paying./

217. 4 J
A/B
LET HIM GO TO DOOR

218. 1 K
A/B

- - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 1 to O. SAME SET
CAM. 2 to G. CALLAN'S FLAT

(Coming to T/cine)

T/CINE
16 mm D.H.
COLOUR

S.O.F.

39. EXT. SABOVSKI'S HOTEL. EVENING.

CALLAN DRIVES UP. A SMALL CROWD HAS COLLECTED OUTSIDE HOTEL. POLICE ARE ON DUTY AND AN AMBULANCE PULLS OUT. CROSS SEES CALLAN, GOES OVER TO CAR AND GETS IN.

CROSS: Better keep moving.

CALLAN: Where's Sabovski?

CROSS: In that white thing. He must have jumped out of his room window.

(End of T/cine)

219. 1 0
L/A M.S. GROPER
PAN HIM L. SEE SOFA
SEE LIZ BOTTOM L.

BOOM A5

40. INT. CALLAN'S FLAT NIGHT.

LIZ: What - ?

GROPER: There, there, dear, lie still.
They usually say where am I?... As a matter of fact you're in David Callan's flat. He asked me to keep an eye on you./

220. 4 J
H/A MCU LIZ

(221 on 1 0)

(On 220 on 4J) BOOM A5

LIZ: Who are you?

GROPER: I'm a doctor./ No, that's

22. 1 O
L/A MCU GROPER
bending the truth just a teeny bit. I was a doctor. Head aching dear?

LIZ: Yes.

GROPER: That's all right, then.

PAN HIM R. TO F/P.
You were drugged you see.

222. 4 J
A/B
Don't you remember?/

LIZ: No. This man tried to

223. 1 O
L/A MCU GROPER
strangle me./

PAN HIM L.
GROPER: What a naughty man he was. And then he gave you a tranquiliser and turned the gas on. Oh we do suffer for love, don't we dear?

224. 4 J (AS DOOR OPENS)
M.L. 2/S. CALLAN/CROSS
BOOM B5

PAN THEM INTO 3/S. WITH GROPER R.
Relax dear, Lover man's back.

(CAM. 1 to K. SAME SET)
Twenty-five quid, dear.

CALLAN: He'll pay you.

GROPER: Such a sweet boy.

(225 on 1K)

(On 224 on 4J) BOOM B5

CALLAN: I wouldn't bank on it. He happens to be lover man.

225. 1 K (AS CROSS PAYS MONEY)
L/A 2/S. CALLAN L./GROPER R.

LET GROPER WALK FWD. AND THEN PAN HIM L. AND HOLD IN MCU AT DOOR.

LET HIM GO OUT AND CALLAN COME IN R. AND CLOSE DOOR.

GROPER: Well, keep her rested and warm and in a couple of days she'll be as good as new. God knows the competition is fierce enough without that. Well - Cheerie-bye.

BM. A5 TAKES OVER

CALLAN: Toodle-oo.

225A. 4 J (AS CALLAN LOCKS DOOR)
H.H/A O/S. 2/S. CROSS R.
LIZ L.

BOOM B5

CROSS: We know about Sabovski.

226. 2 G
H/A 3/S. CROSS R. CALLAN L.
LIZ CENTRE

LIZ: He tried to kill me.

CALLAN: And you tried to kill him.

CROSS: She had every right to -

CALLAN: She has no rights at all. None of us have.

LIZ: What will happen to him?

CROSS: Nothing. He's dead.... Suicide. He jumped out of the window.

(227 on 1K)

(On 226 on 2G) BOOM B5

CALLAN: James. You saw him?

EASE AS CALLAN AND CROSS COME FWD.

CROSS: Yes.

HOLD M.2/S.

227. 1 K (AS CALLAN PUSHES CROSS)
H/A O/S 2/S.
CROSS R. CALLAN L.

HOLD AS CROSS LEANS FWD.

228. 2 G (AS CALLAN TWISTS HIS ARM)
L/A M.2/S. CALLAN AND CROSS

PAN DOWN WITH CROSS AS HIS HEAD HITS TABLE

PAN UP TO 2/S. WITH CROSS AND THEN R. WITH CROSS TO CHAIR

CALLAN: Give it to me. Give it to me. Go on. I suppose he asked you to hold Liz's gun before he jumped?

CROSS: You bastard. Did you have to do that in front of her?/

229. 4 J
L/A C.U. CALLAN

CALLAN: Oh very touching. Are you really trying to tell me you car about her?

LIZ: Of course he -

CALLAN: Tell her what you were doing this morning./ Go on - tell her.

230. 1 K
MCU CROSS

231. 2 G (AS CROSS LOOKS AWAY) /
L/A C.U. CALLAN L. LIZ R.

(232 on 1K)

(On 231 on 2G) BOOM B5

CALLAN: He was in the boozer, darling. Knocking back Scotch. That's how much

232. 1 K he cares./
C.U. CROSS

CROSS: You're twisting the whole

233. 4 J thing./
A/B

CALLAN: Am I? Am I really? You were only worried about one thing - andthat was your job. If Hunter found out - you were finished, and you knew it. So you did

234. 2 G nothing./
MCU LIZ

BM. A5

LIZ: James -

BM. B5

CALLAN: Go on, then, James./

235. 4 J
A/B

Tell her I'm a liar. Tell her she means more to you than your

236. 1 K job./
A/B

CROSS: No answer./

237. 2 G BM. A5
L/A 2/S. CALLAN L. LIZ R.
LET CALLAN GO U.S. TO LIZ
FIND CROSS R.

CALLAN: And don't think he killed Kleist for you either .../

238. 4 J
C.U. CALLAN
PAN R. TO C.U. LIZ

He killed him for himself.... To close the case.

- - - - - - - - - - - - - - - - - - STOP TAPE -

CAM. 2 to L. SHOOTING RANGE
CAM. 3 to E. "
CAM. 4 to R. "

(239 on 2L)

239.	2 L MCU REVOLVER IN CALLAN'S HANDS PAN DOWN WITH IT	41. INT. SHOOTING RANGE. DAY	BOOM D5 ON CUE: BUZ
240.	4 R L/A 2/S. CALLAN L. JUDD R. LET JUDD COME f.g. AND THEN BACK TO CALLAN HOLD CALLAN L. PAN R. WITH JUDD AND HOLD DOOR SEE HUNTER LET JUDD OUT R.		
241.	2 L L/A M.2/S. HUNTER R. JUDD L. PAN HUNTER L. X JUDD FIND 3/S. JUDD R. HUNTER L. CALLAN C.	HUNTER: A neat little toy. One of yours? CALLAN: No sir. Bit too small for me. Judd here was just showing the mechanism to me, sir. HUNTER: Hasn't been fired for some time, I fancy? CALLAN: That's right./	BOOM C6 BOOM D5
242.	3 E M.2/S. HUNTER L. CALLAN R.	HUNTER: Wind it in, Judd	
243.	2 L L/A 3/S. JUDD L. HUNTER C. CALLAN R.	please./ JUDD: Three bulls./	BOOM C6
244.	3 E C.U. HUNTER		

(245 on 2L)

(On 244 on 3E) BOOM C6

HUNTER: Small - but quite effective

245. 2 L - in the right hands./
A/B

FX. DOOR

PAN HUNTER L. AND THEN R.
LET HIM OUT R. AND
HOLD CALLAN AND JUDD

HUNTER: Finish your practice, then come and have a chat with me. Cross is joining

246. 4 R us./
M.S. HUNTER

LET HIM OUT AND SEE
DOOR SHUT

247. 2 L (AS HUNTER LEAVES) BOOM D5
C.U. CALLAN

AS HE MOVES PAN TO
C.U. JUDD

JUDD: He knows, Mr. Callan.

CALLAN: Yeah - he knows all right. Now just pray he doesn't know officially.

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 1 to G. HUNTER'S OFFICE
CAM. 2 to B. HUNTER'S OFFICE
CAM. 3 to B. LIZ'S OFFICE
CAM. 4 to B. LIZ'S OFFICE
CAM. 5 to F. HUNTER'S OFFICE

248. 1 G SLUNG MIC.
M.H/A. C.U. HUNTER

42. INT. HUNTER'S OFFICE DAY

SFX: LIGHT TRAFFIC

HUNTER: Your antics throughout were disgraceful. After I had specifically

249. 2 B told you to leave Sabovski alone./ BOOM B2 TAKES OVER
L/A. C.U. CROSS

CROSS: You won't say that he was

250. 1 G Kleist, sir?/
A/B

(251 on 2B)

(On 250 on 1G) BOOM B2
SFX. CONT.

HUNTER: How can I prove it now? After his suicide? I said we'll leave it. No further action. You're lucky, the

251. 2 B
L/A 2/S. CALLAN L.
CROSS R.
pair of you./

CROSS: Thank you, sir.

HUNTER: No. Don't thank me./

252. 1 G
MCU HUNTER
The Poles are off my back and the Israelis owe us a favour. That's the only reason I don't have your hide.

253. 2 B
L/A. M.2/S. CROSS L.
CALLAN R.
That's all./

LET CROSS GO TO DOOR
Oh no - not you Callan. You stay.

(CAM. 1 to C. SAME SET)

Sit down.

254. 3 B (AS HE OPENS DOOR) / SFX. CUT
MCU CROSS BOOM A2
ON CUE:
PAN DOWN TO MCU LIZ
43. INT. LIZ'S OFFICE DAY

CROSS: Hullo, Liz.

255. 4 B (SHE DOESN'T ANSWER)
L/A MCU CROSS

256. 3 B
MCU LIZ
Feeling better?/

257. 4 B (SHE STILL DOESN'T ANSWER)
A/B

PAN HIM L. TO DOOR

258. 1 C BOOM B2
L/A MLS HUNTER SFX.TRAFF
PAN HIM R. X CALLAN
HOLD L/A 2/S. CALLAN L.
HUNTER R.
PAN DOWN AS HUNTER SITS
AND TIGHTEN TO M.S. HUNTER
44. INT. HUNTER'S OFFICE DAY.

HUNTER: You handled this very well. No fuss, no mess, no leaks. I'm grateful.

(259 on 2B)

(On 258 on 1C)

BOOM B2
SFX. CONT.

CALLAN: Thank you, sir.

HUNTER: And you put the gun back. What it is to have a tidy mind. I haven't spoken to Liz, yet... To be honest, I'd like to keep her on, but if

259. 2 B
MCU CALLAN

she and Cross.../

(CAM. 1 to G. SAME SET)

CALLAN: That's over sir.

HUNTER: You're sure?

CALLAN: Yes sir. I finished it myself.

260. 1 G
MCU HUNTER

Last night./

HUNTER: May I ask how?/

261. 2 B
A/B

CALLAN: I humiliated him - in front

262. 1 G
A/B

of her./

HUNTER: What a loveable little band

263. 2 B
A/B

we are, to be sure.../ I hope you didn't hurt him too much.

CALLAN: No. She'd just love him more if I did.

HUNTER: I said he loved his job more than her ... She'd forgive anything but

264. 1 G
C.U. HUNTER

that./

(265 on 2B)

(On 264 on 1G) BOOM B2

SFX. CONT.

HUNTER: How very perceptive.

265. 2 B — D'you know - I think it'll work?/
C.U. CALLAN

CALLAN: It's got to sir. We need them both.

266. 1 G — HUNTER: We do indeed, I agree./
BCU HUNTER

But even so, Cross has still a lot to learn. Keep an eye on him for me,

267. 2 B — would you?/
BCU CALLAN

CALLAN: Oh yes, I'll keep an eye on him for you. Who've you picked to keep

268. 1 G — an eye on me?/
A/B

269. 5 F (UNDER 1's CABLE) — GRAMS: GIRL IN THE DARK
L/S. CALLAN AND HUNTER
ARCH L. FRAME F.G.

MIX
270. 3
WALL CAPTION

(COMING TO CAPTION SCANNER)

SUPER SCANNER
CLOSING CAPTIONS.

GRAMS: END MUSIC
"GIRL IN THE DARK"

1. Callan
EDWARD WOODWARD

2. Hunter
WILLIAM SQUIRE

3. Cross
PATRICK MOWER

4. Lonely
RUSSELL HUNTER

5. Liz, Hunter's Secretary
LISA LANGDON

6. Judd
HARRY TOWB

6. Sabovski
JOSEPH FURST

Berman
MARNE MAITLAND

7. The Groper
GRAHAM CROWDEN

Arnold
GEORGE INNES

8. Archivist
MICHAEL HALL

Replacement Secretary
BILLIE HAMMERBERG

Hotel Clerk
LEWIS WILSON

9. Story Editor
GEORGE MARKSTEIN

10. Designed by
STAN WOODWARD

11. Producer
REGINALD COLLIN

12. Directed by
MIKE VARDY

FADE TO BLACK

FADE UP
NETWORK SLIDE

FADE SOUND AND VISION